

FACULTY OF MUSIC

OPERA DEPARTMENT

University of Toronto

Presents

KATYA KABANOVA

BY LEOS JANÁČEK

MAC MILLAN THEATRE

EDWARD JOHNSON BUILDING

MARCH 25, 26, APRIL 1, 2, 1977

8:00 P.M.

THE OPERA DEPARTMENT

presents

KATYA KABANOVA

An opera in three acts based on the play

THE STORM by Alexander Ostrovsky*

by LEOS JANÁČEK

Libretto by Vincenc Cervinka

English translation by Norman Tucker

Conductor	James Craig
Director	Constance Fisher
Designer	Brian H. Jackson
Lighting Designer	Sholom Dolgoy
Assistant Conductor	Derek Bate
Chorus Master	Michael Evans

CAST in order of appearance

	March 25, April 2	March 26, April 1
VANYA KUDRJAŠ ^U , clerk to Dikoy	Mark DuBois	Mark DuBois
GLASHA, servant of the Kabanovs	Deborah Milsom	Deborah Milsom
DIKOY, a rich merchant	Joel Katz	Christopher Cameron
BORIS GRIGORYEVICH, his nephew	Stephen Young	Stephen Young
FEKLUSHA, a pilgrim	Janet Coates	Janet Coates
MARFA KABANOVA (Kabanicha), a rich merchant's widow	Jill Pert	Jill Pert
TICHON KABANOV, her son	John Keane	John Keane
BARBARA, foster child of Kabanicha	Caralyn Tomlin	Susan Pautz
KATERINA KABANOVA (KATYA), Tichon's wife	Kathy Terrell	Heather Wilberforce
KULIGIN, friend of Vanya	Mark Pedrotti	John Quilico
OLD PEASANT	Rod Campbell	James Shafer
TOWNSMAN	Barry Stilwell	Barry Stilwell

There will be two intermissions.

*By arrangement with Theodore Presser Company, agent for
Universal Edition, Vienna, publisher and copyright owner.

A NOTE ON KATYA KABANOVA

I saw Janacek only once, when I was ten years old, just a few months before his death, when William Steinberg conducted the first performance of 'Katya Kabanova' in the German translation in Prague. It happened by accident, as I asked at the box office for a ticket for 'Aida' and, without noticing it, I took, in error, a seat for Katya. Steinberg told me of that performance in 1951. Janacek had wired him that he was too busy to attend. Nevertheless the composer arrived secretly in Prague and bought a ticket in the last row of the second gallery to assure his anonymity. But the ushers recognized him and brought him forcefully to the stage for curtain calls, to the great surprise of the conductor and audience.

The Czech pianist, Rudolph Firkusny, who studied composition with Janacek for several years, told me that the composer did not waste a minute in his later years when real recognition came; and when he did not have music manuscript available he would sketch his ideas even on the cuffs of his shirt. Firkusny also said that when Janacek was asked which composer influenced him most, he answered immediately "Nobody".

His mature style has many unique features. He believed that the vocal line must be as close as possible in its rhythmic and melodic outline to the way people speak. Thus, he would spend endless hours jotting down rhythms and inflections of certain sentences or exclamations spoken in happy or angry moods. Contrary to composers who used the *leitmotif* technique Janacek often had short exclamations of those on stage taken over by orchestral instruments to sharpen characterizations. In 'Katya' this could apply to Scene 1 to the orchestral texture at the appearance of the vicious Dikoy or, later, when the ruthless Kabanicha enters and commands her son Tichon as if he were a slave. The overture begins with four expressive bars in the strings. An ominous theme follows in the timpani (an "F" repeated four times and followed by B^b repeated four times), an abbreviated slow version of the Russian troika motive heard later in the overture in the high oboe. It suggests Tichon's departure

on the troika for his business trip, the event which precipitates the tragic ending of the work. It is amazing how Janacek uses this rather innocent musical idea to express so much in the development of the piece. It appears 'imploring' when Katya begs her husband to take her with him on his trip, 'threatening' when Katya confesses her unfaithfulness during the storm in Act 3, and, finally, as a 'sigh' from Tichon's heart when Dikoy brings the body of the drowned Katya to him. The atmospheric suicide scene is most moving. An off-stage choir vocalizes a scene to which Janacek added in the score "it should be like a sigh of the Volga." To Katya, in her despair, it sounds "like funeral music" and, when she dies, this sigh of the Volga completely dominates the last bars of the opera in its most dramatic *fortissimo* statement.

Oscar Morawetz

A NOTE ON ALEXANDER OSTROVSKY

Ostrovsky's sense of theatre was such that his plays dominated the Russian stage towards the end of the nineteenth and the beginning of the twentieth century.

'The Storm' is considered to be one of the best of his many works. In it he described the clash between the older generation of traditionalist merchants, the 'samodurs' (domestic tyrants or bullies) like the Kabanicha and Dikoy, whose roots were fixed in the feudal society of the past, and the younger and more liberal group - Vanya, Kuligin, Boris and Barbara, who strove for freedom of expression, liberty of action, and a more equitable division of authority. This play, in particular, is a realistic commentary on the type of family relationships which had prevailed in a certain Russian milieu which had not changed since the time of the 'Domostroy' (a treatise on the ordering of a household written in 1566). The stifling atmosphere of the tyranny imposed on Katya and her husband Tichon by the Kabanicha and on Boris by his uncle Dikoy is directly responsible for the events which lead to Katya's death.

Constance Fisher

THE STORY

The little town of Kalinov on the banks of the Volga - Late Summer, 1860.

ACT I, SCENE I - Outside the Kabanov house - overlooking the river. Sunday evening - Vanya comments on the beauty of the river to the Kabanov servant Glasha. Boris who is waiting for a glimpse of Katya on the promenade is soon interrupted by Dikoy, his bullying uncle. After upbraiding his nephew thoroughly the old tyrant departs after learning from Glasha that the Kabanicha is not yet home from Church. Vanya listens sympathetically while Boris explains that he continues to live with his uncle only to keep his inheritance and protect his sister. As the Kabanov family returns from church - preceded by the pilgrim Feklusha extolling the virtues of the Kabanicha - Boris confesses to Vanya his love for Katya - Tichon Kabanov's wife. Vanya warns Boris against any liaison with a married woman and joins Barbara, who is waiting for him on the promenade. The Kabanicha pauses in front of the house to urge Tichon to go to market at Kazan the next day. He agrees but the Kabanicha makes a sneering reference to his wife Katya and accuses him of losing his love and respect for his mother since his marriage. The ineffectual Tichon weakly protests. After Kabanicha exits Barbara attacks Tichon for not protecting his wife.

ACT I, SCENE 2 - A room in the Kabanov house - the next day. As Barbara packs her brother's clothes Katya speaks of her happy childhood when she was as free as the birds. With mounting excitement she describes her love of church and her visions of paradise and angels. Losing control she confesses that she is tempted to sin. When Barbara encourages her to describe her dreams, Katya reveals she loves a man other than her husband. As Barbara is suggesting Katya meet her lover, Tichon enters. Katya hysterically pleads with him to not go away and when he refuses, wildly demands he make her swear an oath not to speak to or think of another man in his absence. Kabanicha enters to command Tichon to give his wife orders on her behaviour while he is away. After this humiliation and the ritual of departure, Katya desperately embraces her husband as the Kabanicha screams "Shameless girl! Is he your lover?"

ACT II, SCENE I - early evening of the same day - in the Kabanov house - The Kabanicha continues to nag Katya. After she leaves, Barbara suggests to Katya that they sleep outdoors that night and provides a stolen key to the garden gate saying she will arrange a meeting between Boris and Katya. Katya protests but after Barbara leaves finds her love for Boris too strong and taking the key hurries to the garden. Kabanicha enters with a somewhat drunken Dikoy - and the two hypocritical tyrants, as Barbara says, "suit each other very well".

ACT II, SCENE 2 - That night - the garden below the house.

The garden provides sanctuary for the two pairs of lovers - the one passionate and care-free; the other rapturous but guilty.

ACT III, SCENE I - Ten days later - arches of a ruined building.

Late Afternoon - Vanya, with his friend Kuligin, takes shelter from the rain. As they discuss the burned pictures on the walls Dikoy enters and is approached by Vanya about the need of the town for lightning-conductors. The superstitious Dikoy answers that storms are a warning from God to sinful mankind. Barbara enters to warn Boris that since Tichon has returned her sister-in-law is out of her senses and may confess her adultery. As the storm heightens the distraught Katya enters and Barbara's fears are realized.

ACT III, SCENE 2 - A lonely part of the river bank - Tichon and Glasha search for Katya who has fled from her family after her confession. Barbara enters with Vanya and the two young lovers decide to seek a new life elsewhere. During the scene that follows Katya, her mind wandering, reveals all her guilt and anguish. She is sneered at by a passing drunk and longs for death. As she prays for one last moment with her lover, Boris enters and they are briefly re-united. He is being sent away by Dikoy; as he leaves she asks him to give alms to all the beggars he meets and ask them to pray for her. As the voices which she hears in her head sound she speaks again of the flowers and birds of her youth and throws herself into the river. As her bruised body is borne onto the bank the Kabanicha thanks the townspeople for their services.

NEXT OPERA EVENT: Opera excerpts, including the Canadian premiere of the complete Barber of Seville by Paisiello and L'Heure Espagnole, by Ravel; May 3, 4, 6, 24, 25, 27, 1977, 8:00 p.m. MacMillan Theatre
NEXT EVENTS: University of Toronto Concert Choir; March 30, 8:30 p.m.; Orford Quartet, April 3, 3:00 p.m., Walter Hall.

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Victor Feldbrill, CONDUCTOR

VIOLIN I

Janet Krause*
John Lowry
Gisele Dalbec
Julie Parcells
John Mark Friedman
Julianne Goldberg
Maureen Adams
Peter Stryniak
Marianne Urke
Gregory Olsson

VIOLIN II

Lorenz Hasler*
Ermanno Florio
George Willms
Abigail Adams
Anne McRuer
Blaine Denning
Grace Whang
Michael Ferguson
Angelo Calcafuoco
Patricia Kuschak

VIOLA

Steven Dann*
Burt Wathen
Pamela Inkman
Douglas McNabney
Arnold MacPherson
Valerie Kuinka

VIOLONCELLO

Mayda Narvey*
Martin Shaver
Yataka Ozawa
Peter Rapson
Lala Stapells
Lindsay Burrell
Dorothy Lawson
Stephen Lawson

DOUBLE BASS

Jan Urke*
Stephen McLellan
Viiu Varik
Timothy Dawson

FLUTE, PICCOLO

Eileen Fawcett*
Kerry Rittich
Claude Cobert
Anne-Marie Kopp

OBOE, ENGLISH HORN

Shelley Heron*
Marilyn Rivers
Garry Welwood

CLARINET, BASS CLARINET

Rita Greer*
Daniel Sutherland
Jill LaForty

BASSOON, CONTRA-BASSOON

Brenda Adams*
Kevin Bailey
Paul Buttemer

HORN

Gary Pattison*
Sandra Horsburgh
Ronald George
Leah Glover

TRUMPET

James Spragg*
Timothy Watson
Kevin Gamble

TROMBONE

Christopher Buller*
John McPherson
David Boyd

TUBA

Gregory Irvine

TIMPANI

David Kent

PERCUSSION

Michael Perry

HARP

Nora Bumanis

CELESTA

Jane Hayes

*PRINCIPAL

Orchestra Manager/Librarian--Timothy Watson

CHORUS

Brian Benn
Susan Blyth
Megan Brown
Colleen Burns
Candace Cohen
Gregory Cross
Sharon Davis
Albert Dunn
Angela Elster
Carol Essex

Esther Ewing
Shawna Farrell
Christine Frolick
Christine Gregory
Patricia Griffin
James Gilmore
Gail Hakala
Dawna Henderson
Wendy Hedderwick
Donna Hurst

Robert Loewen
Brenda Luka
Allan Marter
Graeme Mitchell
James McLean
Vytautas Paulionis
Nancy Robichaud
Theresa Ryan
Susan Scott
Eileen Smith

Kathy Smithrim
Cathy Terry
Dunreath Thompson
Kathy Uyeyama
Peter Wall

OPERA DEPARTMENT
Chairman, Ezra Schabas

MUSIC STAFF

Music Director	James Craig	
Vocal Coaches	Derek Bampton	George Brough
	Derek Bate	Michael Evans.

STAGE DIRECTORS

Michael Albano	Leonard Treash
Constance Fisher	

PRODUCTION STAFF

Technical Director	Ronald Kresky
Stage Manager	Steven Thomas*
Assistant Technical Director	Barbara Barron
Assistant Stage Manager	Suzanne Maynard
Property Master and Scenic Artist	Bill Chesney
Master Carpenter	Guy Gualtieri
Costume Supervisor and Cutter	Marvin Schlichting
Make-up Supervisor	Jack Medhurst
Carpentry Assistants	Ray Engelhardt**, Frank Gallo
Costume Assistants	Susan Bryson, Diane Mitchell
	Anne Fleet
Ryerson Production Assistant	John Richards***
Painting Assistant	Gerda Kresky
Electrics	Adam Stewart***, Laird McMurray***
	Steve Dow***, Rick Clarke***
	Ludwig Seiler***

- * By Permission of Canadian Actors' Equity Association
** Student from Sheridan College, Theatre Department
*** Technical and Production Students of Ryerson Theatre Department

ADMINISTRATIVE STAFF

Administrator	Lynn Slotkin
Music Co-ordinator	Michael Albano
Librarian	Susan Lauher
Box Office	Patricia Stephens
House Manager	Charlotte Teeple

ACKNOWLEDGMENTS

Canadian Actor's Equity Association	Ontario Arts Council
Canadian Broadcasting Corporation	Ryerson Polytechnical Institute
Canadian Opera Company	
Canadian Opera Women's Committee	Toronto Musicians' Association

CREDITS Susan Lauher; Rick Baker, Sheridan College; David Thornton, Jim Carnwright, Ryerson Theatre; Jack Mills, Toronto Symphony; Charles Chu, Ballet Ys; Tim Sherwood, St. Lawrence Centre; Jean Charles Black, Blue Brennan; Malabar Costume House; James Fuller, Canadian Staging Projects.